# **GAMEngine**

A Public Blockchain Platform to Drive Growth in the Video Game Industry - a New, Decentralized Approach at Funding the Best Creative Minds in the World

## **Executive Summary**

Securing funding for video game projects is incredibly difficult for all but the most established creators, even for those who have direct access to investors or publishers. Therefore, many of the best creative minds all over the world have become excluded and look for opportunities elsewhere.

GAMEngine looks to connect investors with creators to grow the video game industry away from its sequel-dependent nature to one where anyone can create new and exciting games. As a decentralized video game financing platform powered by the public Bitmark blockchain, GAMEngine gives Creators, Investors and Fans an economic stake and governance voice in creating a true free market, uniting stakeholders across the industry.

## **Overview**

GAMEngine is a [decentralized autonomous organization](https://en.wikipedia.org/wiki/Decentralized_autonomous_organization)(DAO)-governed platform which securitizes revenue streams from video games. These securities form a tradeable asset class that allow investors to access the $108 billion dollar (USD) video games industry in a fundamentally new and exciting way.

This platform, built on top of the [public Bitmark property title blockchain](https://bitmark.com/resources/blockchain), unites stakeholders across the video game industry, giving each an important voice in creating a progressively true free market that balances the needs of all parties and promotes long-term industry growth:

**Creators** are provided alternative pathways to non-predatory modes of funding with this shift in the video game industry. Creators freed from the repressive oversight and economics of big publishers are enabled to lead innovations in gameplay and storytelling, keys in growing today’s sequel-dependent and risk-averse industry. The end result is more Creators generating sustainable business profits through better games.

**Investors** all over the world will now be able to access and finance game projects, receiving a share of games’ future revenue streams. Project investors gain liquidity for these investments through the platform’s secondary market. As securities, these investment opportunities may be restricted in some regions, such as in the United States, to accredited investors, and investments are made with Bitcoin or Ether.

As the platform gains project volume, interest will arise from institutional investors looking to diversify their portfolio holdings. The platform can then offer ETF([exchange traded fund](https://www.investopedia.com/terms/e/etf.asp))-like funds, as well as funds covering specific game verticals (mobile, augmented reality, artificial intelligence, etc.).

**Fans/Consumers** have a connecting, value-add role for both Creators and Investors. Fans can impact the platform or individual projects, from helping to fund a game, to doing project analysis and earning money by marketing one (e.g. referral revenue from discussing fundraising projects on social media). These opportunities can increase based on the future direction set by the platform’s DAO structure, in which Fans have a critical voice.

Use of the platform requires utility tokens that are permanently limited in issuance. Unlike the revenue stream-based game securities, these tokens will be available for purchase by anyone (and immediately usable on the platform) initially through a token offering, ensuring that all industry stakeholders have an equal opportunity to participate in this ecosystem. Once the token offering is completed, tokens will be available through secondary market exchanges.

Tokens are “burned” and permanently destroyed upon use, strengthening the value stored within the ecosystem and ensuring a sustainable model for growth. Examples of token usage include access to investment opportunities and creating fundraising proposals.

All of the proceeds (minus 3rd party fees) taken from the platform’s financial transactions are redirected into the platform’s Operational Pool, which are deployed only by vote of token holders.

Accordingly, our team does not see ourselves as running the GAMEngine “company”. Our role is simply as founders, creating a sustainably DAO-governed blockchain ecosystem in which token holders (comprised of Creators, Investors, and Game Fans/Consumers) decide on platform decisions together to maximize success for all stakeholders by growing the economic impact of the platform.

We are excited to create a public system, owned by no corporate interest, to give back to an industry we love. From creating and leading the billion-dollar (USD) [Guitar Hero](https://en.wikipedia.org/wiki/Guitar_Hero) video game franchise, to leading multiple American and Asian consumer technology startups to acquisition, developing our own [property title blockchain technology](https://bitmark.com/), and building the world’s [first open source mobile phone](https://en.wikipedia.org/wiki/Openmoko), we are a multicultural, highly adaptive team of innovators passionate about bringing cutting edge technology to the masses.

We are the right team to start this revolution to spur better innovation and profitability in video gaming, ultimately helping you to create a little bit more fun in the world.

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## **Table of Contents**

[**GAMEngine**](#_gjdgxs) **1**

[Overview](#_30j0zll) 1

[Table of Contents](#_kj6c45rah6g7) 3

[A Vision for Growing the Video Game Industry](#_1fob9te) 4

[Fundraising by Selling Future Revenue Streams from a Game](#_3znysh7) 4

[Traditional Financing in the Industry](#_2et92p0) 4

[Financing with Publishers - A Deal with the Devil?](#_tyjcwt) 4

[Other Financing Options](#_3dy6vkm) 6

[The Process of Fundraising through GAMEngine](#_1t3h5sf) 7

[Games Crowdfunding Financial Model](#_4d34og8) 9

[GAMEngine as a Decentralized Autonomous Organization](#_2s8eyo1) 9

[Platform Stakeholder Value](#_3rdcrjn) 10

[The GAMEngine Utility Token](#_26in1rg) 10

[Utility Token Economics](#_lnxbz9) 11

[For the Creator](#_hb8ocj8jewty) 11

[For the Investor](#_krs1o8r2rgir) 12

[For the Fan / Video Game Consumer](#_c2t7oae6vh17) 12

[Token Value](#_2tufh5sny4xj) 12

[Use Cases for the Utility Token](#_8cqtjnoh1em5) 13

[Basics of the Bitmark Blockchain](#_m1qekl9zstgo) 13

[Founding Members](#_1ksv4uv) 14

[Appendix: Future Extensions of the Platform](#_44sinio) 15

[Maximizing Distribution](#_2jxsxqh) 15

[Tools to Help Creators Develop and Market a Game](#_z337ya) 16

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## **A Vision for Growing the Video Game Industry**

Our mission is to grow the video game industry by allowing anyone in the world with a creative vision a chance to find funding for and profit from their endeavors. Giving Creators access to quality funding adjusts their power balance with Publishers, creating more competition for projects which ultimately benefits Creators and Consumers in growing the industry.

[Newzoo](https://newzoo.com/insights/articles/the-global-games-market-will-reach-108-9-billion-in-2017-with-mobile-taking-42/) expects the global video gaming market to grow at a CAGR ([compound annual growth rate](https://www.investopedia.com/terms/c/cagr.asp)) of 6.2% to reach $128.5 Billion USD by 2020. However, from our team’s experience in the video game industry, we believe that connecting Creators, Investors, and Fans through winning scenarios for all sides can expand this market even further. We can do this by facilitating:

#### **Fundraising by Selling Future Revenue Streams from a Game**

Through GAMEngine, Creators can raise funds by selling future revenue streams from an existing or unreleased game project to interested investors all over the world. Today, this does not occur in a scalable format for a number of reasons:

1. Most game Creators do not have access to Investors or understand how investors traditionally analyze business opportunities.
2. Investors often do not have a structured way to analyze and compare video game projects, as one would in looking at corporate financials.
3. Access to opportunities on both sides are typically restricted by local borders and currencies, resulting in high frictional costs.

## **Traditional Financing in the Industry**

#### **Financing with Publishers - A Deal with the Devil?**

Securing funding for video game projects is incredibly difficult. Publishers are increasingly risk averse, only funding “safer” projects that can hit mass-market success.

In 2004, noted industry analyst Michael Pachter commented to [The New York Times](http://www.nytimes.com/2004/09/20/technology/in-video-games-sequels-are-winners.html):

*"If you provide consumers only with predictable paths, you miss an opportunity to expand the market. All licensed and all sequel game titles all the time will give the consumer the impression that the market will never get interesting."*

In 2016, [9 of the top 10 selling titles in 2016 were sequels or licensed](https://www.gamespot.com/articles/2016s-best-selling-games-in-the-us-revealed/1100-6447090/). From the financial side of publishing, nothing has changed and the opportunity for a Creator to launch the next Grand Theft Auto ([over 220 million units in lifetime sales](https://www.gamespot.com/articles/grand-theft-auto-series-passes-220-million-sales-w/1100-6429961/)) becomes more muted each passing year. With [consolidation among top gaming companies](https://www.techinasia.com/tencent-gaming-world) occurring worldwide, do not expect this shift to change. [TechInAsia wrote about Tencent](https://www.techinasia.com/tencent-gaming-world) after its acquisition of Supercell (Clash of Clans):

*“As a company whose self-developed games don’t tend to sell well outside of China’s borders, Tencent’s global presence is easy to underestimate. But consider this: Tencent owns the world’s most popular PC game. It now owns one of the world’s top three mobile games (Clash of Clans). It owns a stake in one of the biggest global developer-publisher giants (Activision-Blizzard), and it has a stake in some of console gaming’s most popular game series in Epic Games. …*

*Tencent is a global giant, and it seems like the company wants to eat the global video game market whole.”*

[Gamesindsutry.biz expanded further](http://www.gamesindustry.biz/articles/2018-01-23-sokpop) on the plight of the game developer:

"’There are a lot of publishers nowadays and maybe only a handful that we trust. It's hard.’ ...

Sokpop want to go it alone, hinting towards an innate distrust of publishers and a desire to work together as they currently are, uncompromising when it comes to their long term goals. … trust [with publishers] is in short supply, the team alluding to horror stories they had heard through the grapevine, of publishing deals gone bad that would be ruinous"

Thus, even when Creators do secure publisher financing, success can often be limited by publisher decisions and the [oppressive work environments](https://kotaku.com/crunch-time-why-game-developers-work-such-insane-hours-1704744577) publishers propagate.

From [Rolling Stone’s interview with Vince Zampella](https://www.rollingstone.com/glixel/interviews/qa-titanfall-2-creator-on-what-makes-a-great-shooter-w450709), CEO of Respawn Entertainment and ex-CEO Infinity Ward, the creative studios behind the Titanfall and Call of Duty ([$15B in lifetime revenue](https://www.statisticbrain.com/call-of-duty-franchise-game-sales-statistics/)) franchises:

*Rolling Stone: Will you make another Titanfall game?*

*Zampella: We don't know yet. The game is, critically, a huge success. We're really happy with all the reviews and the positive sentiment. Sales, it's too early to tell. We'd definitely like to tell more of the story and the universe. I think it's pretty safe to assume that we'll explore more of it. EA might have announced more. Devin?*

*[Devin Bennett, a publicist for Electronic Arts, interjects, "What we've said is we're committed to the franchise."]*

*Zampella: So, whatever the fuck that means.*

For context, as [PCGamer later commented](http://www.pcgamer.com/ea-is-committed-to-titanfall-2-but-respawn-doesnt-know-what-that-means/), “if everyone's suspicions are true and EA's scheduling of the game really did put it at a disadvantage, then maybe Zampella has a fairly good reason to be miffed. As a fan of Titanfall 2 who yearns for a huge and enduring playerbase to compete against, I can't say I blame him.”

#### **Other Financing Options**

Investment in the game industry has traditionally come through equities, such as in publicly traded companies [Activision, Electronic Arts, and Tencent](https://newzoo.com/insights/rankings/top-25-companies-game-revenues/). For many investors, equity in new gaming startups may be less appealing due to lack of liquidity and exit opportunities compared with other technology sectors. Venture capital tends to invest in games only when new technologies (ex. Augmented Reality) emerge. Otherwise, [there is little interest](https://venturebeat.com/2015/05/12/fewer-venture-capitalists-are-betting-on-game-companies/) in projects or companies that cannot achieve hockey-stick exponential growth - when the sexiness of a new market fades away, [venture capitalists are quick to flee](https://venturebeat.com/2017/07/29/what-altspace-vrs-shutdown-says-about-virtual-realitys-prospects/). Game companies are often seen as businesses without the defensible network effects of strong platforms. They are [one misstep away from complete failure](http://www.gamesbrief.com/2010/03/four-reasons-why-vcs-wont-fund-games-companies/) regardless of past success, a theme echoed in Jason Schreier’s [*Blood, Sweat, and Pixels: The Triumphant, Turbulent Stories Behind How Video Games Are Made*](https://www.amazon.com/gp/product/B01NAKSWW1/)*.*

Many Creators would prefer developing games without overwatch and censorship. Along those lines, there currently exist opportunities to fund projects through crowdfunding platforms such as [Kickstarter](https://www.kickstarter.com/). In exchange for donations to fund the project, creators offer (without legal requirement) certain rewards (ex. game) once the game title is released - there is no legal recourse for donors whose projects have failed.

Thus, as much as the [top fundraising games](https://www.nytimes.com/2017/05/10/technology/personaltech/video-game-raised-148-million-from-fans-now-its-raising-issues.html) have impressed the public in the past, [failures have begun to affect](https://venturebeat.com/2017/06/09/crowdfunding-is-in-trouble-and-the-game-industry-can-save-it/) the crowdfunding donation landscape. Many contributors who [waited years and came away with nothing](https://kotaku.com/12-successful-kickstarters-that-never-delivered-1687019268) have soured - as a result, in 2016, game funding through Kickstarter [dropped by nearly 60% to just below $18M](http://www.eurogamer.net/articles/2017-05-11-is-kickstarter-for-video-games-dead).

While multiple revenue models such as single purchase (ex. [Rockstar Games’ Grand Theft Auto V](http://www.rockstargames.com/V/)), free-to-play (F2P) with microtransactions (ex. [Niantic’s Pokemon Go](https://www.pokemongo.com/)), free-to-play ad supported, et al., are possible for games, crowdfunding platforms are best suited for single purchase games. Only [1% of video game campaigns on Kickstarter](https://en.wikipedia.org/wiki/List_of_video_game_crowdfunding_projects) to date have been for F2P projects, yet F2P takes [up nearly 75% of the market](https://www.statista.com/statistics/413384/f2p-p2p-gaming-revenues-distribution-worldwide/). This is perhaps another explanation for why game funding on crowdfunding services are declining; it is easy for a Creator to gift a copy of a game, [but much more difficult](https://thecrowdfundingformula.com/video-game-crowdfunding/) for her to gift a game that was meant to be free.

Because of this, free-to-play games today are almost always financed by publishers or equity investors. Thus, GAMEngine financing for free-to play-games will be particularly exciting for Creators, Investors, and definitely Fans.

**Through GAMEngine, we can solve the issues faced by past Kickstarter failures:**

1. **Milestone-based release of funds, governed by smart contracts.** Crowdfunding platforms release the full funds collected to the Creator once fundraising is completed. For many Creators who have never managed budgeting at that level, this proved to be a fatal mistake as it encouraged mismanagement. GAMEngine will automatically release funds based on milestones both investors and Creators agree on - if a Creator exhibits problems during the production, investors can vote to halt funding and stop the project. With each milestone, investors are given a two-week period to review the deliverable. If a majority (50%) of voting investor shares approve, the milestone is achieved and funds are released. If there is no approval, the Creator may submit another build of the game for review at a later date.
2. **Crowd-sourced due diligence process by token holders.** Although crowdfunding platforms do allow for questions and answers by the community, this is more often a one way conversation. GAMEngine will force game projects to be reviewed in an open process in which token holders can ask a question as a potential Investor and expect to be answered respectfully. Project submissions will also follow a structured format based on the GAMEngine team’s experience in the video game industry to make project comparison a simpler process; these processes will naturally improve over time through the DAO via input from token holders. Collectively, the community will review milestone schedules, funding deployment plans, team backgrounds, and game design documents in complete detail before deciding to invest - this is where the role of Fans on the platform will be critical for both Creators and Investors.

## **The Process of Fundraising through GAMEngine**

GAMEngine’s role is to eliminate the operational friction that prevents Creators from securing project financing. A successful use case for Creator and Investor migrates friction away from the participants and onto the platform.

Under GAMEngine, Creators will simply:

1. Follow GAMEngine’s guided process in submitting an investment proposal - submissions require use of the platform’s utility token. This compensates the ecosystem for its time but also helps to ensure that proposals are seriously considered before submission.
2. Address any concerns from the community regarding project feasibility.
3. Build a great game once funding has been finalized inside the platform - funds are received over time according to project milestone schedules and automatically dispersed via smart contracts on the GAMEngine platform.

Under GAMEngine, Investors will simply:

1. Review projects - access to projects requires the platform’s utility token.
2. Transfer Bitcoin or Ether into an escrow governed by smart contracts for projects of interest - funds are only deployed when the funding goal has been reached and are otherwise returned.
3. Receive revenue streams once the game is released - revenue is automatically partitioned and transferred to the investor each month and paid in Bitcoin / Ether.

Investors may trade their securitized revenue stream shares in various projects freely within the GAMEngine platform to other investors at any time.

GAMEngine eliminates friction from these agreements by:

1. Creating standardized legal investment agreements (similar to how [SAFE](https://www.ycombinator.com/documents/) standardizes startup investments) for Creators, making it simpler for both Creators and for Investors analyzing projects. While financial terms may differ across projects, the contract structure remains consistent.
2. Providing standardized proposal structures that reflect the stage of investment (concept, pre-alpha, alpha, beta, post-release).
3. Generating default financial terms for both Creators and Investors to consider, including recoup terms for investors based on the information provided by Creators and industry investment practices.
4. Encouraging discussion and analysis of project proposals within a private community accessible only to token owners.
5. Issuing property asset titles for each stakeholder who has invested in the game project; asset titles are stored in the public Bitmark blockchain.
6. Governing the release of funds according to development milestones set in the funding agreement via smart contracts.
7. Securing downstream revenue by becoming the official publisher of the title across all applicable distribution channels (Tencent App Gem, Apple App Store, Valve’s Steam, etc.) and regions.
8. Automatically splitting revenue streams to individual investors via smart contracts. All transactions are recorded into a public blockchain. Revenue streams are paid out to stakeholders (including the project creator) in Ether or Bitcoin. Monies due are divvied instantly upon transfer into the GAMEngine platform. In an ideal future state of the world, app and game stores would disburse revenues in cryptocurrencies directly to GAMEngine. For now, GAMEngine intends to work with a trusted 3rd party to act as the exclusive worldwide publisher for any game title funded through the platform and accept payments on behalf of it before converting fiat currencies into cryptocurrencies and transferring those into GAMEngine for disbursement. This 3rd party will be held to full transparency in providing the official revenue reports given by its distribution partners and can be replaced through voting from token holders.
9. Processing and disbursing transactions in Ether or Bitcoin to simplify and enable cross-border transactions. Transactions fees are thus minimized, enabling low platform-use fees for both Creators and Investors.
10. Incentivizing miners to record all legal contracts, obligations, and smart contracts into the public Bitmark and Ethereum blockchains. Miners independently verify and maintain the blockchain and are compensated with Ether or Bitcoin for their work, similar to mining work on the Bitcoin blockchain. Miner fees are automatically included in the cost of GAMEngine’s transaction fees.
11. Providing liquidity to investors via the secondary market on the GAMEngine platform.

GAMEngine’s fees are standard across all projects. It will charge 5% of the total funds raised as its referral and processing fee. GAMEngine will also receive an additional 5% share of the project’s revenue streams in perpetuity once investors have recouped their investment and a minor fee on secondary market trades.

All of the proceeds (minus 3rd party fees) taken from the platform’s financial transactions are redirected into the platform’s Operational Pool, which are deployed only by vote of token holders.

Platform tokens, required for activities on the platform, are “burned” upon use, strengthening the value stored within the ecosystem and ensuring a sustainable model for continued growth. (See section: “[The GAMEngine Utility Token](#_26in1rg)” for more detail)

## [**Games Crowdfunding Financial Model**](https://docs.google.com/spreadsheets/d/1s9onSOSPG2v8rDT7Lo2q8nP8RQVlEA__4m-6agbl-38/edit?usp=sharing)

(See [link](https://docs.google.com/spreadsheets/d/1s9onSOSPG2v8rDT7Lo2q8nP8RQVlEA__4m-6agbl-38/edit?usp=sharing) for an example project breakdown of how revenues would be divvied to Store, Creator, Investors, and the Platform)

## **GAMEngine as a Decentralized Autonomous Organization**

**“*..the point of an ICO, done right, is that you are not building a business; you're building an unowned system for everyone to use.*”** [Matt Levine, Bloomberg](https://www.bloomberg.com/view/articles/2017-10-13/icos-marxism-and-credit-reports)

GAMEngine is a public system created to grow the video game industry, decentrally governed to prevent any single interest from taking market power on the platform over others.

After the Founders’ completion of the core fundraising platform and exchange, platform token holders will be able to propose and vote on new phases and features to grow the platforms’ economic impact on the video game industry. Changes in the platform and additions to the ecosystem will be funded by the Operational Pool. See section “[Use Cases for the Utility Token: Voting Rights](#_8cqtjnoh1em5)” for more detail on how token holders govern the DAO.

The following are potential industry growth areas for token holders, based on the team’s knowledge of industry pain points. For more detail, please see the [Appendix](#_44sinio).

1. Maximizing Distribution
2. Implementing Tools to Help Creators Develop and Market a Game

## **Platform Stakeholder Value**

How stakeholders derive value from the GAMEngine platform:

Creators

* Access capital from all over the world at reduced fees and reduced time consumption spent traveling and pitching to traditional investors.
* GAMEngine makes it easy for Creators to understand the terms of the agreement but also handles the revenue stream payments once the game has been released. Everything is automated by the platform, allowing the Creators to focus on making a great game rather than operational business logistics.
* Unlike with traditional investors, Creators do not give up equity in their company.
* Unlike with Kickstarter/Indiegogo crowdfunding, Creators are now able to provide value to true investors - this opens opportunities to reach new pockets of investors and fund larger project budgets.

Video Game Fan / Consumer

* Receives unparalleled access to the gaming ecosystem no matter one’s stature within the industry or geographic location.
* Can impact the platform or individual projects, from helping to fund a game, to doing project analysis and earning money by marketing one (ex. referral revenue from discussing fundraising projects on social media). These opportunities can increase based on the future direction set by the platform’s DAO structure.

Investor

* Gains access to a new type of liquid investment asset and portfolio diversification option. The question for investors interested in the video game industry is no longer about judging a company’s management and wondering if the market will properly signal its value through strong multiples. Instead, investors can simply analyze a game’s revenues (or revenue potential) and invest accordingly.
* As the number of investments on the platform increase, new ETF-like investment opportunities will emerge, opening the platform to a wider range of investors.

Blockchain Miner

* Earns money (Bitcoin, Ether) by maintaining the Bitmark blockchain; their fees are incorporated into GAMEngine transactions.

## **The GAMEngine Utility Token**

The GAMEngine Utility Token is required for any transaction on the GAMEngine platform, as well as for access to many parts within the system (such as project investment discussion). This ensures that any participant, whether passive or active, is a true stakeholder in the system.

Similar to prediction markets, aggregating as many perspectives as possible allows the community to collectively find and find the “diamonds” among proposed video gaming projects.

All financial transactions including investments and disbursements will be processed in Bitcoin and Ether.

#### **Utility Token Economics**

In assessing GAMEngine, **Creators** want to know, “if I put in time into creating a proposal, will I have a good chance of finding investment? **Investors** want to know “are there good investment opportunities on this platform?” **Fans** want to know “are there ways I can use my knowledge to add value to the ecosystem such as referring creators and investors into the platform, or providing analysis as to why a certain game will be more successful than another?”

Therefore, the economics of token use should reflect these opportunities, with the utility token serving as a prequalifer on both sides of this equation. Traditionally, this role might be taken up by a middleman who would vet both sides but also create significant frictional costs on all parties.

Our aim to is get as close to a true free market as possible in connecting a wide range of global investors to a diverse and compelling set of video game projects.

##### **For the Creator**

The number of tokens needed to submit a project should reflect the amount being requested in fundraising. This ensures that the Creator has a serious commitment and is incentivized to create the best proposal possible by considering investor feedback during the project review process. The worst case scenario is for Creators to simply put up projects and hope that one sticks. Economically, this behavior should be disincentivized as it incurs negative cost to Investors and Fans - it wastes their time, reducing the chance that either will return to the platform.

Example: Submitting a project requires a lockup of 1% of the amount requested. To use dollars for easy understanding:

* + $1,000,000 USD is requested for the project
  + $10K (equivalent cost in tokens) in lockup
  + If the project is funded, 95% ($9500 in tokens) of the fee is returned to the Creator, tokens are burned
  + If the project is not funded, 35% ($3500 in tokens) of the fee is returned to the Creator, tokens are burned

In the example above, we look to:

1. Force the Creator to consider how much he really needs to develop the game - this is particularly relevant for less experienced teams. Asking for more money incurs more tokens in lockup, a lost opportunity cost for the money if the team is not committed. There is also the larger penalty fee for an unsuccessful project and a greater chance at failing to secure funding.
2. Incentivize the Creator to consider Investor feedback. A free market dictates a balance between risk and reward for both sides.
3. Send a signal to investors that the Creator is financially incentivized to create a strong proposal and that he will suffer a financial loss if he does not.

##### **For the Investor**

Just as an investor wants to view top-tier projects, Creators want to make sure that only serious investors are looking at their projects and giving feedback. Thus, access to view a project should be reflective of the project’s minimum revenue share partition.

Using the example from above:

* $1,000,000 USD is requested for the project
* Creator agrees to 70% revenue share until recoup of investment, 30% of revenue share after recoup is reached.
* Creator issues 1,000 partitions, each costing $1,000.

The Investor must hold a certain value of tokens (ex. 50% equivalent -$500- in tokens) within his account that shows his ability to actually invest in the project. If he does, he has the ability to view and comment on the project. This avoids commentary from people who may not have a financial interest in the project and may lead the Creator astray (inadvertently or purposefully) from a successful financing. This also allows the Creator to restrict information access to the project proposal, which may hold sensitive information about the project or its team.

A portion of the investor’s tokens smaller than the holding value is burned upon a successfully funded investment, but not in the case of a failed one.

##### **For the Fan / Video Game Consumer**

The hard core video game fan is the stakeholder most able to give economically valuable feedback to both Creators and Investors. For Creators, Fans can serve as the test audience for ideas and project progression. For Investors, Fans are the best and most accessible source of industry news, project comparables, and in-depth analysis. Creators and Investors can create bounties (paid via cryptocurrency, not the utility token) which are automated by the platform via smart contracts and fulfilled by Fans, similar to investment contracts between Creators and Investors. To access these bounties and economic opportunities, however, Fans must have access to the GAMEngine platform via the utility token.

##### **Token Value**

The token value reflects the overall economic strength of the ecosystem, which is determined by platform participants. The stronger the potential investments, particularly as other projects provide returns, the more demand there will be from Investors. In turn, seeing a roster of Investors will lead Creators to the platform to seek funding.

The token value simply reflects the ecosystem’s ability to create stronger odds of financial return through project financing, game revenue streams, and economic roles for all stakeholders - participants pay more to acquire the token when the benefits of ownership are connected to less risk.

Some token holders may want to use their tokens to vote on initiatives that bring in new economic opportunities within the system. (Voting will not burn tokens)

For example:

* A group of token holders do not yet invest because they do not understand how to properly analyze the prospect of a game project
* They support bounties that utilize the platform’s Operational Pool (funded by currency fees on past projects) to develop features that incentivize due diligence and research on projects
* This creates a new economy opportunity for a different type of stakeholder and improves the value of the ecosystem in the process.
* These improvements create economic value in the token for all token holders

##### **Use Cases for the Utility Token**

Include:

1. Accessing (Entering) the Platform (Investor, Creator, Fan)
2. Submitting a Game Project for Potential Investment (Creator)
3. Accessing a Game Project for Investment (Investor)
4. Investing into a Game Project (Investor)
5. Suggesting New Features for Disbursement through Operational Pool (Investor, Creator, Fan)
6. Creating a Referral Link for Promoting a Game Project on behalf of Creator (Fan)
7. Project Due Diligence and Financial Analysis for Investors (Fan)
8. Review GAMEngine’s financial records (Investor, Creator, Fan)
9. **Voting Rights**
   1. Disbursement of Operational Pool for platform improvements
   2. Process Changes (ex. Game Project Submission requirements)
   3. Fee Structure for Currency Transactions
   4. Partner Approvals (ex. 3rd party to handle publishing and fiat currency conversion, partners to handle project development work)

## **Basics of the Bitmark Blockchain**

GAMEngine is built on the Bitmark Blockchain. Bitmark is a property system built on a public blockchain—it establishes the provenance of data. Unlike token-based blockchains such as Ethereum and Bitcoin, Bitmark records property titles, known as “bitmarks.” A bitmark proves the origin, authenticity, and history of ownership of digital property, thereby allowing individuals and corporations to own, transfer, and license data.

For more detail, see: <https://bitmark.com/resources/blockchain>

## **Founding Members**

This project is a collaboration of two teams: Charles Huang, the co-creator of the [Guitar Hero](https://en.wikipedia.org/wiki/Guitar_Hero) video game franchise, led Guitar Hero to become the 2nd video game franchise in history to reach $1B USD, a mark he achieved 3 times. He also co-founded [Green Throttle](https://en.wikipedia.org/wiki/Green_Throttle_Games), an Android game controller platform acquired by Google. At Indigo 7 Silicon Valley, he and his team of successful entrepreneurs and video game industry veterans have held executive roles at industry giants including [Activision](https://en.wikipedia.org/wiki/Activision), [SNK](https://en.wikipedia.org/wiki/SNK), and [Namco](https://en.wikipedia.org/wiki/Bandai_Namco_Entertainment).

Sean Moss-Pultz and his [Bitmark](https://www.bitmark.com/) team (blockchain startup invested by Cherubic, DCG, WI Harper, Alibaba) provide the technical blockchain knowledge. Bitmark currently works with organizations including the University of California at Berkeley and [KKBox](https://en.wikipedia.org/wiki/KKBox) (streaming music service, the Spotify of Asia with over 10M paid subscribers) in deploying its property title blockchain technology.

Together, Sean and Charles lead a team of 20 in the Silicon Valley, Taiwan, and Vietnam.

Executive Team Members:

[Charles Huang](https://www.linkedin.com/in/charleshuang2/)

* Co-creator [Guitar Hero](https://en.wikipedia.org/wiki/Guitar_Hero) video game franchise
* Led Guitar Hero to become the 2nd video game franchise in history to reach $1B USD in annual sales (2007, 2008, 2009) at Activision
* Cofounder, [RedOctane](https://en.wikipedia.org/wiki/RedOctane) (acquired by Activision for $150M USD)
* Cofounder, Green Throttle (Android game controller platform acquired by Google)
* Advisor or Investor in gaming entities including: [Pennypop](http://pennypop.com/), A Bit Lucky ([acquired by Zynga in 2012](https://techcrunch.com/2012/09/17/zynga-acquisition-a-bit-lucky/)), [Velan Studios](http://www.velanstudios.com/) ([ex-Activision veterans](https://venturebeat.com/2017/07/11/ex-activision-veterans-raise-7-million-for-velan-studios-game-startup/)), Steel Wool Studios ([Virtual Reality](https://techcrunch.com/2016/08/31/htc-makes-5-million-investment-in-vr-gaming-startup-steel-wool-studios/)), [Doodle Mobile](http://www.doodlemobile.com/) (China), [KSV](http://www.ksv.gg/english/home/) (owner of Activision Blizzard’s official Overwatch League team in Seoul, Korea)
* University of California at Berkeley

[Sean Moss-Pultz](https://www.linkedin.com/in/sean-moss-pultz/)

* Cofounder & CEO, Bitmark Inc. (blockchain startup invested by [Cherubic](http://cherubicvc.com/), [DCG](http://dcg.co/), [WI Harper](https://wiharper.com/), & [Alibaba](https://en.wikipedia.org/wiki/Alibaba_Group))
* Head of Product, [EMQ Limited](https://www.emq.com/) (Fintech mobile remittance startup)
* Founder & CEO, [Openmoko Inc](https://en.wikipedia.org/wiki/Openmoko). (first open source mobile phone)
* University of California at San Diego

[Stacey Hirata](https://www.linkedin.com/in/stacey-hirata-03a20b/)

* VP of Marketing for the Guitar Hero brand at RedOctane/Activision
* Director of Marketing at [Namco](https://en.wikipedia.org/wiki/Bandai_Namco_Entertainment), responsible for all Marketing and PR in North America for franchises including [Pac-Man](https://en.wikipedia.org/wiki/Pac-Man), [Tekken](https://en.wikipedia.org/wiki/Tekken), and [Ace Combat](https://en.wikipedia.org/wiki/Ace_Combat)
* Director of Marketing and PR at [SNK](https://en.wikipedia.org/wiki/SNK) ([Neo Geo](https://en.wikipedia.org/wiki/Neo_Geo), [King of Fighters](https://en.wikipedia.org/wiki/The_King_of_Fighters), [Metal Slug](https://en.wikipedia.org/wiki/Metal_Slug_(series)))
* Head of Publishing, Green Throttle (Android game controller platform acquired by Google)
* CEO, Black Koi Games (Mobile Games Developer)
* President, enVie Interactive (Massively Multiplayer Online - MMO Publisher & Creator)

[Christopher Hall](https://www.linkedin.com/in/christopherhallhsw/)

* Head of Engineering at Bitmark Inc.
* Engineer at Openmoko
* VP R&D at [General Resources](https://www.generalresources.com/)
* Chief Engineer at AGP Telecom
* The University of Manchester, BS Computer Science

[Casey Alt](https://www.linkedin.com/in/casey-alt-67b093125)

* Head of Product at Bitmark Inc.
* Director of Interfaces at Openmoko
* Artist
* Professor at Columbia University
* Professor at Duke University
* Stanford University, MA History & Philosophy of Science & Technology
* University of California at Los Angeles, MFA Design & Media Arts
* United States Military Academy

[Lê Quý Quốc Cường](https://www.linkedin.com/in/cuong-le/)

* Engineering Manager at Bitmark Inc.
* Engineer at [Cogini](https://www.cogini.com/) and [Flexidata](http://www.flexidata.vn/)
* University of Information Technology Vietnam, BS Computer Science

[Michael Nguyễn](https://www.linkedin.com/in/michaeldinhnguyen/)

* Head of Business Operations at [Steel Wool Studios](https://www.steelwoolstudios.com/) (ex-Pixar led Virtual Reality Game Studio, secured $5M Series A in 2016)
* COO, Cyworld Vietnam (venture backed by [IDG Ventures](https://en.wikipedia.org/wiki/IDG_Ventures) and [SK Telecom](https://en.wikipedia.org/wiki/SK_Telecom), the first social network in Vietnam, 4M users and 70 employees)
* Founder, FriendsPlus (dating service acquired by YANTV, the MTV of Vietnam)
* Ran E-Commerce Operations for Guitar Hero at RedOctane/Activision
* [MBA at Kellogg (Northwestern University)](http://www.economist.com/whichmba/full-time-mba-ranking)
* University of California at Berkeley

## **Appendix: Future Extensions of the Platform**

#### **Maximizing Distribution**

A universal (regionally) cross-platform marketplace reducing purchase transaction fees from the standard 30% (Tencent Myapp, Apple App Store, Google Play) to 5%. Parallel: Valve’s [Steam](http://store.steampowered.com/).

* Standard marketplace features such as review scores, automated updates, etc.
* Creators can sell games without concern over local currency volatility - one set price across all regions.
* A universal marketplace that allows a customer to only pay for a single copy of a game across multiple platforms, while recognizing one unified profile across those platforms. This removes the headache seen when customers are asked to purchase the same game, movie, or tv show across different platforms or different media formats when hardware devices undergo change or are upgraded.
* These ownership records and corresponding digital property rights are stored on the public Bitmark blockchain, permanent and immutable.

#### **Tools to Help Creators Develop and Market a Game**

Marketing (Parallel: [Google Adwords](https://adwords.google.com))

* Allow Creators to fully optimize their marketing presence on the marketplace via SEO (Search Engine Optimization) and SEM (Search Engine Marketing), such as to purchase advertisements and search engine placements.
* Pay the community to promote and write about your game (as in ICO Bounty Marketing).
* Provide advertising industry standard (but not game industry standard) metrics such as CPM, CPA, conversion rate %, etc. inside the marketplace in order for Creators to understand how people are engaging with their campaigns.

Asset Stores (Parallel: [Unity Asset Store](https://www.assetstore.unity3d.com/en/))

* Allow Creators to find and purchase pre-built code.
* Allow Creators to sell pre-built code and bounty-based code, both for set or royalty rates dependent on sales and automatically partitioned via smart contracts.

More: (Parallels: [Upwork](https://www.upwork.com/messages/), API Extensions)

* AI-driven translation tools to save costs on localization.
* Social networking features such as communities.
* Integrations with other blockchain technology companies for game server and storage resources.